

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

PROGRAMME FOR THE WEEK.

Belasco	Robert Mantell, in Repertoire
Columbia	Thurston, the Magician
National	Lillian Russell
Chase	Polite Vaudeville
Gayety	Columbia Burlesques
Lycium	"The Big Review," Burlesque
Cosmos	Vaudeville and Pictorial
Virginia	Moving Pictures
New Howard	"The Smart Set"

WORD comes to us from New York, in more or less unsubstantiated form, of the prospective retirement of that distinguished contemporary known to the theatrical profession and the American reading public by his nom de plume, Alan Dale. What truth attaches to the rumor matters little. The mere suggestion that it is said, alleged, reported, or whispered about that this persistent proscriber of pernicious players and devoted defender of the drama is about to abandon the field of dramatic criticism is enough to cause an upheaval in the theatrical world. For many years the caustic Mr. Dale has been the bogeyman of American and visiting players. The little children of our leading actors are accustomed to being frightened into estimable behavior by the mere mention of his name. The knowledge that he was "in front" at a first night performance in New York has occasioned more manifestations of stage fright than any other cause. The following morning, when the bellboy brings the crop of newspapers it is to Alan Dale's column that the trembling player first turns his eager yet fearful eye.

The secret of Mr. Dale's supremacy in the mind of the actor lies in the player's overwhelming vanity; the secret of his hold upon the readers of the chain of newspapers in which his comments are published rests in the blinding wit with which he can refer to the unfortunate size of the actor's feet. The actor, being the vainest of human creatures, knows that Mr. Dale will have little or nothing to say about the quality of his acting, and that what little he says will, in all probability, be wrong. What causes the lump of apprehension to rise in the actor's throat, as he glances at the dread columns, is the expectancy of finding the painfully obtuse angle in which his ears are attached to his head neatly epigrammized or perhaps it is the fit of his dress coat or that encroaching bald spot on the back of his cranium.

In the long years of his service in the cause of dramatic art Mr. Dale has so seldom lifted his voice in praise that when he does so exultant managers give a banquet to all the members of the company. Mr. Dale revels in the solitude of his own opinions. It is his ambition, apparently, never to permit himself to agree with his fellow-critics. Among the latest of his extraordinary exploits was his particularly vicious diatribe against "Everywoman" when it made its New York bow. He followed this manifestation of unique individuality of thought by pointing out to the public the folly of an otherwise unanimous verdict in favor of a new musical production, entitled "The Pink Lady."

And now this devoted adherent to the principle that it is better to be wrong than agreeable to retire from the field in which he so often has waged single combat against the theatrical world. It doesn't seem possible. Perhaps, however, his faithful labors have been rewarded by the offer of the presidency of some large commercial enterprise, such as the American Hammer Manufacturing Company.

One of the happiest engagements of the season terminated last evening at the Columbia Theater. Seldom do we have the pleasure of paying tribute to so wholesome and entertaining a comedy as "The Seven Sisters" in which Charles Cherry and Miss Laurette Taylor blend their talents so delightfully. It is pleasant also to record therein the return to the field of play production of Daniel Frohman, brother of the more powerful Charles. For eight or nine years "D. F." as he is popularly known in theatrical circles, has confined his activities mainly to the management of the Lyceum Theater. "The Seven Sisters" is one of several new productions for which his plans are laid. His return is most welcome, for he represents in a greater degree than any other manager of the day the refinement of taste and profound knowledge of dramatic art possessed by such great stage masters of the past as A. M. Palmer and Augustin Daly.

The company selected by Mr. Frohman to present this whimsical Hungarian farce recalls the fine old days of the Lyceum Theater Company, under his direction, when the theatergoers knew that, irrespective of the play itself, they were always certain of seeing an artistic, polished performance. The custom of the day makes for the starring system, but the dashing Cherry and the inimitable Miss Taylor do not dominate "The Seven Sisters" in the usual "star" sense, but merely add brilliancy to the well-rounded efforts of a company whose individual members manifest the gentility of manner, intelligence, and technical grasp necessary to present attractively the highest form of modern comedy. Few persons realize that the perfect poise and gentility of speech and bearing characterizing the work of such players cannot be assumed successfully. These attributes must cling to the player when he leaves the dressing-room for the street. They are not to be left behind with his wig or uniform. To convey a convincing impression of birth and breeding across the footlights the player must be equally at home in the drawing-rooms of the real and the mimic world. Mr. Cherry, for instance, is not playing a part when he gives us that pleasing impression. Off the stage he is the same English gentleman, of distinguished appearance and bearing. During the past week one might have found him any day playing the golf course at Chevy Chase or lunching at the Metropolitan Club,

for he is one of the few members of his profession having the entire to Washington's most exclusive society. Not that this is an awe-inspiring distinction. It is merely offered as proof of the claim that the role of your polished gentleman, in the usual sense of the word, is one no actor can merely assume.

The writer had the pleasure of a call last week from a stockily built, pleasant-looking young man, who presented a card bearing the cryptic legend, "Cameron—America's Greatest Teeth Descendant." A few questions elucidated the mystery. Cameron is a dental acrobat. He slides across Niagara Falls and other cozy abysses on the strength of his molars and bicuspidals. His method is to attach his teeth firmly to a leather strap, which in turn is attached to a little trolley wheel, which rests upon a cable stretched at a slant across the chasm. The wheel starts across the wire with the strap and Cameron's teeth. Cameron, being more devotedly attached to his teeth than the rest of us poor mortals who pay huge dentistry bills, follows them across the yawning gulf. So far, they have always arrived together at the other end of the wire. Hence the term, "teeth descendantist." Cameron descends with his teeth. Should they ever part company on the way, he will descend even more rapidly, in which event the newspapers would have to chronicle the rumormongers of "Cameron's America's Greatest Teethless Descendantist."

We have the pleasure of announcing that one Willis Maxwell Goodhue, who, when not touring the country in control of the destinies of some theatrical attraction, resides within our midst, is about to launch a new musical play, of which he is the author and Fred J. Eustis the composer. The piece is entitled "The Campaigner." After a tour of ten weeks, the attraction is expected to go into Boston, or possibly New York, for an indefinite engagement. An excellent company, headed by Harry Blakemore, who will be remembered for his immensely funny impersonation of the colored porter in "The Traveling Salesman," has been engaged.

Three kinds of magic will be employed to draw our theatergoers to the local playhouses this week. At the Belasco the magic of Shakespeare's immortal voice will lure the thoughtfully inclined to Robert Mantell's impressive characterizations of these greatest of tragic roles. At the National the magic of Miss Lillian Russell's perennial beauty will be the charm, and at the Columbia all the black arts of the modern magician will be exercised by Thurston, successor to Hermann and Keller.

Because of its association with Bulwer-Lytton and the particular interest which he feels in "Richelieu," Mr. Mantell will reside this week in that wing of the Arlington Hotel long famous as the home of distinguished personalities, both American and foreign, which faces H street and Vermont avenue, and which was at one time a private mansion. It was built by Matthew St. Clair Clarke, an early official of the government, and afterward, in the middle of the nineteenth century, was the home of the British legation. In 1860 it was occupied by Sir Edward Lytton, who was occupied by Sir Edward Bulwer-Lytton, Minister from England. Bulwer-Lytton's chief fame, perhaps, rests upon his authorship of "Richelieu," which, at the time of his mission to America, was something of a literary sensation. During his occupancy of the fine old house he was accompanied by his son, Edward Robert Bulwer, afterward first Earl Lytton, known as Owen Meredith, the author of "Lucile."

Cosmos Sunday Concert.
There will be quite a few changes in the vaudeville numbers as arranged for today's concert at the Cosmos. The programme includes the four Glovers, in new songs and selections; Lillian Stone, pianist and parodist; Jules Heron, the little German; Gertrude Plake and company, in a singing sketch; and, as an added attraction, Baby Browne, Washington's favorite little comedienne. The orchestral numbers include the "Julius Overture," selections from "Madame Sherry" and "The Dollar Princess," and excerpts from "Cavalleria Rusticana." The auxetophone selection will be the Lucia sextet (Caruso, Sembrich, Scotti, Severina, Daddi, and Jounel), accompanied by the full orchestra.

National—Lillian Russell.
In a new comedy, entitled "In Search of a Sister," Miss Lillian Russell, as beautiful as ever, and wearing what is promised to be a new assortment of marvelous gowns, will be this week's attraction at the National.
Chase—Polite Vaudeville.
Chase's week will offer a bill full of the tonic of laughter and song. Its conspicuous fun feature being Washington's own comic genius, Nat M. Wills, "the happy tramp" who is making his annual homecoming, and who will celebrate the occasion by giving his latest and most laughable impersonations. "The English" by Caddy Seal. The extra added attraction will be J. C. Nugent

ROBERT MANTELL—AS HIMSELF AND IN CHARACTER—AT THE BELASCO.



RICHELIEU

ROBERT MANTELL

KING LEAR

THE WEEK'S PLAYBILLS.

Belasco—Robert Mantell.
Few American actors are so popular with the local public as Mr. Mantell, who comes to the Belasco Theater this week in an exceptionally strong repertoire of Shakespearean and other classical plays. During the years that the distinguished star has been coming here he has always met with a cordial reception, and present indications are that his approaching engagement will be most successful.

The choice of plays is particularly happy, in that it gives the star and his supporters the widest possible opportunity to display their versatility, for it covers practically the entire field of Shakespearean drama that is adapted to the stage, in addition to Bulwer's beautiful old romantic comedy "Richelieu."

Opening with "King Lear," Mr. Mantell has one of his rarest opportunities to display the range of his genius. Following this with "Hamlet" on Tuesday night, the local public will have an opportunity to get a view of the great actor from another angle, in that the role of the melancholy Dane, the severest of all for the aspiring tragedian who hopes to express the virility and the moral weakness of one of the bard's greatest characters. From time immemorial the role of Hamlet has been accounted the final test of an actor's ability. Shylock, in the "Merchant of Venice," Iago, in the immortal tragedy of jealousy, "Othello," Macbeth, one of the most trying and difficult of all Shakespearean parts, "Richard III," and Orlando, are included in the week's offering, so that people of all tastes and degrees of learning may find something in the Mantell engagement to appeal to them. Arrangements have been concluded by which Mr. Charles B. Hanford, the noted actor residing in Washington, will appear on Thursday evening as Othello to Mr. Mantell's incomparable Iago.

The company surrounding the distinguished actor includes the names of some actors of exceptional distinction. Notable among them is Marie Booth Russell, Mr. Mantell's wife, and leading actress. Other well-known members of the cast are Fritz Leiber, Henry Fearing, Agnes Elliott Scott, and Alfred Hastings.

The complete list of plays is as follows: Monday evening, "King Lear"; Tuesday evening, "Hamlet"; Wednesday matinee, "As You Like It"; Wednesday evening, "Othello"; Thursday evening, "Macbeth"; Saturday matinee, "The Merchant of Venice"; and Saturday evening, "Richard III."

Columbia—Thurston, Magician.
The Columbia Theater this week will be the home of myth, mystery, and magic, with Thurston, the great magician, acting as host. Thurston promises practically a new programme for this visit, and tells us he will show over 100 new tricks and 25 big, new illusions. While mystery predominates, much of the humorous will be found in Thurston's entertainment, for it has been said he is a clever talker and has a manner of getting to his audience that makes one feel as if they had known him for a long while.

While on his world tour he gathered up such big new illusions as "The Lady and the Lion," "The Wandering Handkerchief," "The Prisoner of Cañon," "The Piercing Arrow," "The Lady's Hat," "The Triple Trunk Mystery," "The Changing Ducks," "The Flight of Princess Kio," and "The Lady and the Boy." These are a few of the many that Thurston will endeavor to present to us.

His principal illusion is of his own invention and is called "The Great Abbott-Detroit" or "Auto Mystery." In this illusion or magical sketch the use of a big touring-car is necessary and a cast of six people. An added attraction Thurston will introduce for the first time in this country. Theo. Bamberg, hailed as Europe's greatest shadowist.

At the stupor-causing special feature will be added, "the always pleases the children, with whom Thurston is a great favorite." Since the retirement of Keller, Thurston is the only one to visit Washington this season. An idea of the magnitude of Thurston's many acts may be had when it is stated that two thirty-foot bagpipes are required to handle the 150 tons of baggage and apparatus.

Gayety—Columbia Burlesques.
One of the best and up-to-the-minute burlesque companies, John G. Jerome's "Columbia Burlesques," will be the attraction at the Gayety Theater this week. A two-act comedy, "A Parisian Temptation," will be presented. There are fifty people in the cast, including a chorus of twenty-five. In the cast will be found Helen Jessie Moore, the statuesque California beauty; Leo Roy, French chansonnier; the Four Banta Brothers, musical entertainers (late feature with "Brown of Harvard" company), and others.

Lyceum—Big Review.
A real novelty is promised in "The Big Review," the new musical comedy in two acts which will be the offering at the Lyceum Theater this week. The company is composed of sixty people. Miss Will Nell Lavender, formerly with Henry Savage, the prima donna, is an exceptionally clever young woman, while Miss Frankie Heath, the leading comedienne, is certain to make an immediate hit. The plot humorously deals with the virtuosity of one Silas Hemlock, a countryman, who essays to "back" a stranded opera troupe which has been compelled to appeal to the charitable citizens of Yonkers for succor and protection. Russell Simpson, known as one of the best "rube" comedians, is making his first appearance in burlesque as Silas.

The Cosmos.
The possibilities of dramatic effects in one-act plays are exemplified this week at the Cosmos Theater in the "Operator," by Alfred Krans and company. These condensed dramas are among the most recent developments in vaudeville. The "Operator" has the story of a lone telegrapher who has been kept at his key for seventy hours without relief, and in his worn-out condition makes a mistake in trap orders that would seem to send two passenger trains to an inevitable collision. In despair, he is about to kill himself when he is stayed by his faithful wife who pleads for time. As he hesitates, a train whistle is heard. No. 2 is late, and there yet may be time to signal her. How the plot is developed in a sensational climax. The train effects are said to be most realistic. Other acts on the card are Robich and Childers, in a tabloid musical comedy, "A Modern Priscilla," Sam Gilder, billed as the "Lone Star Minstrel," the Carleton sisters, a petite singing and dancing duo, and a special re-enactment of the story of a lone telegrapher who has been kept at his key for seventy hours without relief, and in his worn-out condition makes a mistake in trap orders that would seem to send two passenger trains to an inevitable collision.

The New Howard.
The three-act musical comedy, "His Honor the Barber," presented by the popular "Smart Set" company, will be the attraction at the Howard Theater this week. S. H. Dudley will head this organization of colored players, and his well-known capabilities as a comedian are so familiar that he does not need further introduction. Suffice it to say he has a role that allows his talents to have full sway. There are sixty people in the cast. Aldo Overton Walker is a new addition to the company this season.

and company in Mr. Nugent's own recently successful comic metropolitan oddity—called "The Squarer." Another number which is expected to score strongly will be Horace Wright and Rene Dietrich, the latter a Washington girl who has lately won high honors in vaudeville. These accomplished vocalists are styled "the somewhat different singers," the differences being said to be based upon worth and artistry rather than upon cheap attempts to be bizarre. The fourth special number will be the vocal virtuoso, Hyman Meyer, "the man at the piano." The Six Dashing Demos will provide a dashing and spectacular terpsichorean novelty rivaling the work of the famous Four Fords. The arena feature will be the sensational Borses in their aerial flights. Arnold and Durand with musical buoyancy will furnish a pleasing comic addition, and the day-light motion pictures will show splendid colored travel scenes of picturesque India.

The Casino.
The Casino Theater announces a headline act of considerable importance for the bill this week. This feature act will be the noted monologist, Freds Eldridge, who calls himself "the commander-in-chief of the army of fun," and whose specialty is the singing of a little foolishness and the talking of a little nonsense. Mr. Eldridge has an international reputation as a fun-maker. Other interesting acts will include the Percutaneous Twines, globe rollers, a distinct European novelty, George Nagel and company, in a comedy sketch entitled "How Props Butted In," a story of the theater; DeMarse and Boyle, musical experts; Spencer and Spencer, song and dance comedians; Master of the Motion Picture, and the motion picture plays.

Best Dressed Actress.
Who is the best dressed woman on the stage? Melville Ellis, who designed the hundreds of costumes for the new Winter Garden, in New York, declares that Marie Tempest heads the list. It was Mr. Ellis who designed her costumes for the New Theater production of "Vanity Fair."

Kitty Gordon, who regards as the next best dressed, while Miss Vida Whitmore, of "The Balkan Princess" company, is a close second. Mary Garden and Julia Marlowe, he says, can wear classic robes to better advantage than any other actress, but they do not appear attractive in modern dress. One reason why Miss Schiff displays such individuality in dress is due to her knowledge of her "lines," and she always dresses up to those lines. This season Mr. Ellis has designed the costumes for thirty-two productions, including the Winter Garden, where over 30 people are employed in giving the varied entertainment. He always strives for striking effects in colors. In "The

She will offer an entirely original specialty, enhanced by electrical and light effects.

The Virginia.
To-day at the Virginia will be shown "The Talcottman," a motion picture drama of interest. Also another drama, "Sweet Memories," and "Tom and Jerry." Harry Chick will sing, "You Can't Feel Lonesome When You're by Yourself." The crowds at the Virginia continue large, and last week over 15,000 people attended.

Girl and the Kahner. He used russet tones; in "The Balkan Princess," blues, purples, and greens. In "He Came from Milwaukee" he used the pastel shades, pale blues and pinks to advantage. But there is nothing so dazzling as the black and white stripes, and Mr. Ellis has utilized this effect in a wonderful scene at the Winter Garden. Over fifty girls in black and white striped dresses go through various maneuvers with huge hat boxes which are covered with a white and black striped cloth.

Mr. Ellis has made a study of Miss Kitty Gordon, with the result that her gowns worn at the Winter Garden are the most stunning creations seen in New York this season. One of them which comes in for special praise is a harem skirt of blue satin which, on account of its modest lines, might easily be worn in public without exciting undue curiosity.

Consul, Apr-Man, Coming.
Chase's announces with exceptional satisfaction the successful consummation of its efforts to secure Consul, "the jungle man," who will be presented for two consecutive weeks, beginning April 24, and who will, it is asserted, prove beyond comparison more intelligent, wonderful, and accomplished than Peter. The management confidently expects this engagement to prove the most extraordinary in Chase's history, not even Houdini's remarkable record being excepted.

FAMOUS MAGICIANS, PAST AND PRESENT.



HOWARD THURSTON, AT THE COLUMBIA.

Howard Thurston was born in 1875. He spent five years at Moody's School, at Northfield, Mass., where he was graduated in 1904. A book on magic, however, fell into his hands when a boy and had so fascinated him that thenceforth his ambition was to become a magician. During the period he spent in Moody's School he was known for miles around as a wonder. He came East a few months later, and was the first to introduce card manipulation into vaudeville as an exclusive act. In 1900, Mr. Thurston went to London, and for six consecutive months played at the Palace Theater, after which he visited most of the principal cities of Europe.

At Copenhagen he gave an impromptu exhibition with cards at the wheel in the presence of King Christian, King Edward, King George of Greece, and the Czar of Russia, which greatly pleased the four monarchs. It was the first time a professional ever entertained four great rulers at one time, and the incident was called to all parts of the world. In 1904, Mr. Thurston, with a company of fifteen and ten tons of baggage, left San Francisco on June 17 for Australia. Securing a leading theater at Sydney, he opened to a very small house, but by the middle of the week the receipts increased, and the engagement was extended for five weeks. Three months were spent in Australia, when China, Japan, the Philippines, Burma, and India were toured to phenomenal success, and the greatest praise ever accorded an American artist.

His engagement in Bombay, India, was the largest business ever played by an English company, and was thought to be a close only by another company booked and arriving from London at that time. From India, Thurston left for Calcutta, where he played before the Khedive, who presented him with a beautiful diamond ring, which Mr. Thurston now wears. Two months were spent playing the large cities of Europe before the steamer was taken to New York town, which made the first complete tour of the globe by a professional magician.

COMING ATTRACTIONS.

That Loman H. Howe's New York Hippodrome travel festival, which, with matinees daily, begins a week's engagement at the Columbia Theater next Sunday afternoon at 2 o'clock, is mechanically and photographically perfect is well known here. But in addition to this, the choice of exclusive subjects on the new programme is unsurpassed, and many are richly colored in the true tints of nature. Aside from being merely entertaining, they constitute a liberal education in themselves. All that is scenic, artistic, beautiful, and humbly divergent tributes to Mr. Howe's widely divergent views. He makes the whole world his domain. Some of the big features of the new programme show the construction and launching of the White Star liner Olympic, the largest ship in the world; dynamiting buildings in Messina; a ride on a dirigible balloon over Switzerland; another on a motor boat at the rate of thirty-five miles an hour; a ramble through London, the "7,000,000 city"; an excursion through Indo-China; dissolving portraits of prominent Americans; a cavernous, though bloodless, billiard and landing passengers in a rough sea at Tunis.

The Columbia Players will inaugurate their summer season at the Columbia Theater, Easter Monday evening, April 17. Official announcement of this interesting fact is made this morning for the first time by Managers Metzerott and Berger, who, ever since last summer, have been planning to provide entertainment for their patrons that shall excel in every detail the high standard set by the past. With this end in view, the work of preparing the scenic equipment has begun a fortnight ahead of the usual time, and the frames and platfoms for the first production are nearing completion. In the meantime, where Stage Carpenter Burke has a force of eight at work. The artist who is to have charge of the scenic equipment for the company has already arrived in the city, and for several days past has been laying on the color as rapidly as his assistants could place the flats upon the paint frame. The list of plays that are booked for production is an imposing one, including, as it does, the greatest metropolitan successes of the past few years. The opening play will be "Sweet Kitty Bellairs."

Chase's next week will have a big bill, the conspicuous attraction being the former Shubert musical comedy prima donna, Amelia Stone, and the French tenor, Armand Kalow, formerly with "The Waltz Queen," "The Prince of the Foyers," "The Gay Musician," and other successes. They will present "Mon Amour," a petite romantic opera of the melodious Viennese style, with exquisite settings and rich costumes. The book is by Edgar Allen Woolf, and the lyrics and music by Armand Kalow. The extra added feature will be the character comedian, Jace Grady and company, in a farcical stage-life episode, "The Butterflies." A cast of nine, including a number of given by Lyons and Yocco, "The Harriet and the Singer." The Monroe Hopkins and Lola Axell company will present "The Sign of the Four," three scenes entitled "Traveling." The famous Australian stock whip champions, Jack and Violet Kelly, will perform thrilling feats with the deadly fifty-foot lash. Little Billy, a comic 5-foot, will take part in the laugh-raising Julian and Dyer, eccentric flying ring comedians, and the impressive biblical drama, "The Deluge," by daylight motion pictures, complete the list.

The O'Connor-Rowe stock company will begin its season at the Majestic to-morrow. The opening play is an adaptation of Conan Doyle's "The Sign of the Four," entitled "Sherlock Holmes." The supporting company has been carefully selected and an excellent performance is expected.

SUNDAY AMUSEMENTS.
German Players To-day.
At the Columbia Theater this afternoon and again to-night, the famous Oberbayerischen Bauern Spiel of German peasant players from Oberammergau will give a programme that should prove one of the most interesting novelties that has been seen in this city for many months. The company includes Tony Lang, the daughter of the man whom all of the lecturers have delighted to picture as the impersonator of the Christ in the Passion Play at Oberammergau, and thirty other artists from the Bavarian Alps, to each of whom almost as great interest attaches as to Miss Lang herself. Music will be an important feature of the programme, the charming native songs, and the manner in which they are sung, having commanded enthusiastic approval wherever the company has appeared since its arrival in this country a few months ago. In the accompaniments the dreamy tones of the sither, mandolin, and guitar are blended in harmonies that will be a revelation.

Casino Sunday Concert.
An attractive programme has been arranged for the concert at the Casino Theater to-day, which will include the Musical Klezmer, who made such an emphatic hit in last week's bill. This clever family of musicians will have a new programme for to-day, and the two very small Klezmer will still further astonish patrons with their real proficiency on so many difficult instruments. The whistling comedian, Tati, has also been retained; Gertrude Maxwell, the dainty singing comedienne, has several new ballads to offer; Lillian Lamarche, the Buster Brown girl, and her dog Tige will be among the entertainers; Herbert Cyril, known as "the London Johnny Boy," will entertain in a characteristic manner with songs, imitations, and stories. An extra quantity of motion pictures will be exhibited.